

### Sonatine pour Tuba et Piano by Jacques Castérède

Jacques Castérède was a French composer and pianist who lived from 1926 until 2014. He was born in Paris, France where he received his *baccalauréat* in elementary mathematics before entering the Paris Conservatory in 1944. While there, he studied piano with Armand Ferté, composition with Tony Aubin, and analysis with Oliver Messiaen. Castérède received five prizes while at the Paris Conservatory in piano, chamber music, analysis, composition, and harmony. He later went on to win the Grand Prix de Rome in 1953 for his cantata *La Boîte de Pandore*. His music is melodic and often features the use of modal scales paired with varied structures. This composition was originally written for the French C tuba but has been adapted for modern performance on the bass tuba. The outer movements showcase the tuba's technical flair while the middle movement features the tuba's lyrical ability, all while showcasing its extreme high and low range. This piece contains many short yet memorable melodies throughout the 7:30 work.

### Lamento by Sofia Gubaidulina

Sofia Gubaidulina is widely considered to be one of the foremost Russian composers of the latter half of the 20<sup>th</sup> century. Born in 1931, Gubaidulina was raised in the Tatar Autonomous Soviet Socialist Republic where she began composing from the early age of 5. By the time she entered the Kazan Conservatory, Western contemporary music was almost entirely banned from study. When Gubaidulina started her studies in Soviet Russia, her music was deemed irresponsible because of its exploration of alternative tuning systems. Nonetheless, she received support from Dmitri Shostakovich who ultimately encouraged her to continue pursuing a career in composition. Gubaidulina's music was her way of escaping the socio-political atmosphere that dominated Soviet Russia and subsequently she began to associate her music with human transcendence and mystical spiritism. She describes her own compositional process as taking a “vertical sound of colorful, moving, clashing chords, completely mixed up and jumbled” and making this sound horizontal. *Lamento* perfectly reflects that process as jagged ideas converge into lyrical phrases and recognizable chords appear from the clusters of the piano. The piece ends in a dramatic fashion as the piano crumbles beneath the weight of the tuba's melodic line. The piano fades into nothing while the tuba is left to sustain a singular note at the conclusion of the piece.

### Suite No. 1 for Tuba and Piano “Effie Suite” by Alec Wilder

Born in Rochester, New York, Alec Wilder (b. 1907) made a name for himself in American popular music. Despite never formally receiving his degree, he studied with Herman Inch and Edward Royce, both instructors at the Eastman School of Music. Wilder was close friends with celebrated performers in American popular music such as Frank Sinatra, Peggy Lee, and Tony Bennett. Wilder also composed a jazz-influenced style of “classical” music for innovative combinations of orchestral instruments. He wrote *Suite No. 1 for Tuba* for tubist Harvey Phillips, originally scored for tuba, vibraphone, piano, and drums. It was a small part of an album intended for getting young children interested and involved with music. The piece has since been adapted for tuba and piano by Gunther Schuller and is a staple of the tuba repertoire.

The programmatic nature of the work tells the story of an elephant named Effie. In his book *Mr. Tuba*, Harvey Phillips explains the origin of the suite's moniker Effie: F below the staff to E above the staff, or "F-E". The work is written in six short movements that reflect Effie's actions and adventures. In the first movement, Effie chases a monkey before eventually running into a tree, as signaled by the abrupt ending. When Effie takes a dancing lesson, the piano acts as the dance instructor, reprimanding Effie for misplacing some notes (or steps) and being out of sync. Wilder's New York roots and American popular music influences are heard throughout the entirety of this work. By rearranging the movements of their traditional order, I can tell my own version of Effie's story. First, Effie chases a monkey before singing a beautiful lullaby before bed. The next morning, Effie takes a dancing lesson and meets someone who catches their eye, causing Effie to fall in love. Effie then asks their new romantic interest to go folk dancing with them before being turned down after the night ends, prompting Effie to run away and join the carnival.

#### Adagio from "The Limpid Stream" op. 39 by Dmitri Shostakovich

Born in 1906, Soviet-era Russian composer Dmitri Shostakovich is remembered for his musical contributions and time as a teacher and mentor for other musicians across the world. This piece is an arrangement taken from one of his three ballets, *The Limpid Stream* (also translated as *The Bright Stream*). The ballet was premiered in Leningrad's Mikhaylovsky Theatre in 1935. It was quickly withdrawn, along with his other two ballets, leaving his reputation so damaged that he was reluctant to ever write for the lyric stage again. This is a transcription of the dramatic cello solo from the Adagio movement, heard in both delicate and full textures with the orchestral accompaniment. This transcription for tuba and piano was done by tubist Roger Bobo and has been edited by Harry Miettunen. Throughout the piece, multiple tonalities and ranges of the tuba are explored, all of which directly correlate to actions happening during the ballet. Although this is not typical of Shostakovich's music, it is still a beautiful piece characterized by emotion, color, and expression.

#### Concerto for Tuba and Strings by Arild Plau

Arild Plau (b. 1920) studied piano and composition at the Oslo Conservatory of Music in Oslo, Norway. He was imprisoned as a hostage during World War II and was sentenced to 30 years of slavery after his brothers fled to Sweden. However, he was released at the conclusion of the war and quickly made a new life for himself in Bergen, Norway. He composed mostly for strings and wrote this concerto for tuba and strings at the age of 70. The piece, written in 1990, is in a modified sonata form with the three movements Prolog, Canzone, and Finale. The first movement fluctuates between a somber and energetic mood, filled with rapidly changing time signatures and styles. Plau dedicated the slow second movement to his wife due to her sudden passing during his time composing this movement. It features emotive lines throughout and ends with a lingering and eerie sustain. The finale is reminiscent of a drunken waltz with its rapid shift between 2/4 and 3/8 time signatures. The concerto received its first performance in 2001 by Øystein Baadsvik and the Wratislava Chamber Orchestra and has since become a standard concerto in the tuba literature.